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# FAITH HOUSE LISTS

## CHURCH MUSIC

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"The Faith Press is doing an excellent work in publishing music of fine quality for use in Church worship."—*Church Times.*

**March 1931. This list cancels all previous issues.**

# PREFACE.

FAITH PRESS MUSIC marks the new impulse in Church Music. The principles followed are most easily understood in reference to the Communion Service. In this it is assumed that the Creed, Responses, and Lord's Prayer belong to the Congregation, as being essentially corporate acts of devotion by all present. The rest of the Service is ministerial in character (like the Prayers)—namely, the Kyrie, Sanctus and Benedictus, Agnus Dei, and Gloria. A setting of the Communion Service, therefore, should only include the last four numbers, the Creed, etc., being fixed and sung to the ancient plainsong. This is the opinion of all the leading Church Musicians to-day, though, especially in Cathedrals, the Choirs still demand the Creed as belonging to their "share." [To meet the survival of this 19th century tradition, the Faith Press publishes Creeds by Chas. Wood, Dr. Ley, etc., but as separate numbers.]

HYMN SINGING is a matter to which the Faith Press is at present only able to make a secondary contribution, namely, by publishing the TENOR TUNE BOOK. In this, upwards of fifty descants are given to well-known tunes, and by its use the monotony of hymn-singing is relieved to the enrichment of the congregational part of the service generally.

THE PERFECT CHURCH MUSIC for a Parish Church to-day must, therefore, take count of both traditions. The rendering of Divine Service must be divided into three parts: (a) that which is the function of the officiating minister; (b) that which is best sung by a small body of skilled musicians, the Choir; and (c) that which belongs to the common devotion of all, where the outpouring of the heart is more important than the artistic result to a listener.

DURING LAST CENTURY there was a great change in the music of Parish Churches. Up to 1850 the only choirs (outside the great churches) were small bodies of musicians to lead hymn-singing and the like. But with the Catholic Revival came a general movement to introduce choirs modelled on the Cathedral tradition. A great school of Church musicians adapted the Cathedral music down to the smallest detail for use in the Parish Churches. If there is now a reaction against "elaborate music" the reason is primarily that congregations have become better educated and are now desirous of taking a larger and more intimate part in the service than by merely "joining in the hymns."

GOOD CHURCH MUSIC is what everyone desires. It is found where there is a Priest who knows the use he wants to make of it and a Choir-master who knows how to obtain what is wanted. For while "it cannot be too often emphasised," as Mr. Nicholson says in his *Church Music* (Faith Press, 3rd Edition, 1/-), "that not a note of music is *necessary* to the performance of our Church services," it is equally true that the right sort of music nearly always assists those services.

CHOIR AND CONGREGATION must both be considered, for they are complementary in the rendering of Divine Service to-day.

The Choir is a body of ministers—an extension of the officiating priest so to speak. Their function is to "bring all heaven before our eyes" by rendering the service as perfectly as possible. The English Cathedral tradition affords the most perfect example of their place in the music of the Church.

The Congregation is a body of worshippers who (ideally), when stirred by devotion, break forth into song—the old hallowed strains which bind them into one. A Revivalist meeting is the extreme example of a congregation viewed from a musical point of view.

PSALMODY is a very difficult question, but the Faith Press publishes the three best plainsong psalters (*The Plainsong Evening Psalter, The English Psalter,* and *The Simple Psalter*). It also publishes Mr.

Sydney H. Nicholson's *Parish Psalter,* pointed in a manner which makes singing to an Anglican Chant as easy as reading. With regard to Chants, there is no general agreement as to whether the Congregation should join in the Psalms or listen. If the former is desired and Anglican Chants preferred, Mr. Nicholson's *Unison Chants* is strongly recommended as a selection of strong melodies (ancient and modern) at the right pitch for baritone (and mezzo-soprano) voices.

CAROLS, MOTETS, ANTHEMS, etc. are published by the Faith Press already in considerable variety. A full list of these is given below. In these, as in Faith Press music generally, care is taken that the music shall be really vocal in character. It will be noticed that particular attention is given to the polyphonic type of writing, where each part is itself really melodious and not simply a succession of notes in chords supporting a melody for the treble.

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# CANTICLES ANCIENT & MODERN.

Most of these Canticle Settings are easy (S). Those that require a fairly good choir, in order to maintain a balance of parts, are marked G.

1. MAGNIFICAT AND NUNC DIMITTIS, *for Solo Voice and Choir.* By Edgar T. Cook, Organist of Southwark Cathedral. 2d. G.

2. MAGNIFICAT AND NUNC DIMITTIS *in F and G.* By Becket Williams. 6d. S.

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6. TE DEUM *to the 8th Tone, with fauxbourdons,* by L. Viadana. Arranged by Lionel Smith. 2d. S.
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# MASSES ANCIENT AND MODERN.

The Services in this list are of varying character and are described by the following letters according to their classification.

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G. Requires a balance of parts. Can be sung by any fairly good choir.

P. Polyphonic.

L. Specially suitable for Choirs of Male or Female voices only.

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2. VIADANA, MISSA L'HORA PASSA. Adapted by Lionel Smith. 1/-. P. G.

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